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Art-industries of India, which we shall have occasion to refer to hereafter when describing some other Art-industries. The first result was that we were able to procure for two rupees, or four shillings, a cartload of selenite for making very strong plaster-moulds for models to be reproduced in silver, gold, bronze, brass, plaster, terra-cotta, and pottery. So abundant was the gypsum at Cuttawauk, near Ennore, that we used to procure from twenty to thirty tons of it every few months at the above cheap rate; since then the demand for it has increased so much in Madras, for making plaster-figures, moulds for silver-smiths and brassfounders, and ornamental cornices for house decoration, that the natives have taken to collecting and storing the gypsum, for which they now ask such a price that it is cheaper to get it by rail from Ootatoor, two hundred miles, than by cart only eleven miles. So much for the development of industry in Madras.

But to return to the subject of silver-manufactures. Having discovered a number of beautiful, and a few rare shells, and having drawn, engraved, classified, and arranged these, we next set to work to utilise them, by offering prizes for the best designs from these shells, applicable to the manufacture of silver salt-cellars. The late Hon. W. A. Morehead, who was always interested in the success of the Madras School of Arts, offered a prize for the best designs. This prize was awarded to Mr. J. Duarte, a teacher in the school, who sent in two sheets of designs, from which we select the illustrations here engraved. These designs were afterwards etched upon copper, and distributed to other schools at the cost of two annas a sheet; and a few years afterwards we had the pleasure of seeing silver saltcellars produced from these designs in the School of Arts under his Highness the Maharajah of Travancore. Manufactures in silver were not then attempted in the Madras School of Arts. It may not be out of place to remark that from these two sheets, which cost the rajah four annas, or sixpence, his highness's silversmiths were enabled to earn about eight hundred rupees by saltcellars. We do not put these before the public as the best specimens of native workmanship, but to show that if our liberal-minded

countrymen will try to encourage a little more the Art-industries of the East, the native princes and the native manufacturers will not be slow to take an interest in Art. There is one point of great importance that we must bear in mind. It is often asked—should we attempt in any way to engraft European improvements upon the Art-industries of the East; or should we leave their own, in which they have excelled nearly all other nations of Europe, undisturbed? The best answer to this is, that the manufacturers of India and the artists of the East do not yet know what the Fine Arts are, as they have not had opportunities of seeing any grand or fine works, beyond a few portraits in oil of our governors, commanders-in-chief, and celebrities, or a few marble busts and statues, with an occasional bronze statue of some very distinguished personage. The marble statues and the bronzes they thoroughly appreciate if they are lifelike, and the native workmen are quick to detect anything in our manufactures from which they can take hints; but the fault rests with us, that we do not give them these hints, while we take from them valuable suggestions and the patterns of their Art-industries; our manufacturers, who derive the substantial benefits at our exhibitions of Art-industry, do nothing for India in return. I am emboldened to speak out thus plainly as there are warm, kindly, and sympathetic hearts in Great Britain, who, though slow and difficult to move, may have the sparks of a Christian benevolence kindled into a lively and cheerful flame of brotherly love. I have not been afraid to tell some of my countrymen in Edinburgh, who are enjoying comfortable pensions or fortunes from India, China, or the East, that it is their duty to do something for India in return. To some few the appeal has brought conviction that it is just, and I hope hereafter to be able to chronicle liberal and beneficial results. In the meantime it may suffice to say that money is not the chief requisite in this matter, though money is forthcoming, and it may help to purchase what is wanted. Judgment, taste, and purity, must direct us in our choice of what is to be selected as worthy of imitation, if we are to give to India the Fine Arts as a civilising agency.

(To be continued.)

THE COOPER'S FAMILY.

E. FRÈRE, Painter.

G. C. FINDEN, Engraver.

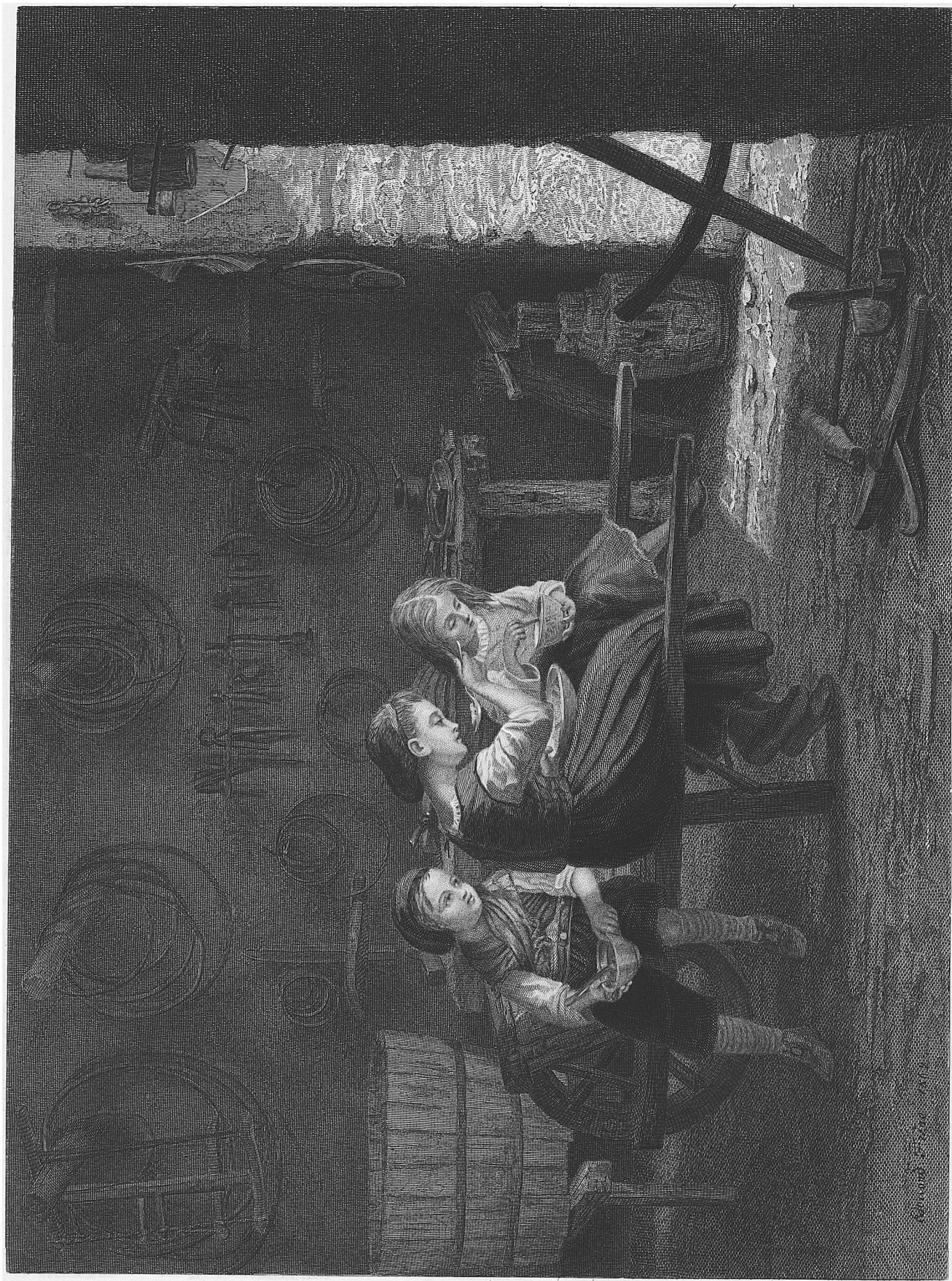
THERE is no painter of the French school whose works are more generally popular in England, where they are almost as well known as in France, than those of M. Edouard Frère. Though brought up in the studio of Paul Delaroche, he carried out from it not, as it might naturally be assumed he would do, a feeling for high historic Art, but one decidedly inclined towards *genre* painting, choosing for his subjects, chiefly, those that represent the characteristics and incidents of domestic life among the more humble classes of society; and these he represents with the utmost tenderness and expressive sensibility. It is these qualities which win for him such good opinions; pictures of the kind always meet with a ready welcome. M. Frère's *manner* of painting may not be the most attractive to English eyes; his works often look "woolly"—to use a technicality—and his colouring is generally quiet and subdued; but their naturalness, combined with the spirit and feeling thrown into the compositions, gives to them an irresistible charm.

"Many French painters have tenderness," writes Mr. Hamerton, in his 'Contemporary French Painters,' "but not one of them has so much, I think, as Edouard Frère. He and his works are too well known in England to need much criticism here; indeed, of criticism I have little to offer, because their execution is always so modest, and their sentiment so true and pure, that criticism of such works looks like cruelty. No painter has ever better understood the poor country children in France; he never attempts to hide the effects of giving a well-fed and well-washed appearance to his humble heroines; they are what their hard fate has made them, yet we cannot wish them more

robust or more prosperous. Since Edouard Frère has been much sought after by dealers, there is a perceptible decline in his finish, and I would rather have the pictures he painted a few years ago than those he paints now." This was written about six years since.

Here, in the workshop of a country cooper, his three children, seated on a barrow, are taking their morning meal, which, judged by the varied sizes of the bowls or basins in which the breakfast has been served to them, appears to be not according to their appetites but to their ages: but it is quite clear that the boy, who seems to be the youngest of the party, has not had a "Benjamin's mess" dealt out to him. The little fellow has probably taken a run before breakfast, which has given him an appetite, so his basin is soon cleared out, and he looks wistfully at his eldest sister as if, like Oliver Twist, he would ask for more; or rather, in the hope perhaps that her share should turn out to be beyond her requirements, and then the overplus might be made over to him. It is this boy who gives especial character to the composition; he makes it tell a story beyond that of the children simply taking their meal.

There are abundant indications of the father's trade in the furniture of the workshop, which appears to be lighted only through the doorway: the artist has so managed this as to give the picture a Rembrandtish effect. The work is not highly finished; indeed, it almost looks as if left incomplete; yet this in no degree affects the interest of the composition. It is one of a small but charming collection formed by Mr. Daniel Roberts; which also contains other excellent foreign pictures.



E. FRÈRE, PINXT

G. C. FINDEN, SCULPT

THE COOPER'S FAMILY.

IN THE COLLECTION OF DANIEL ROBERTS, ESQ.